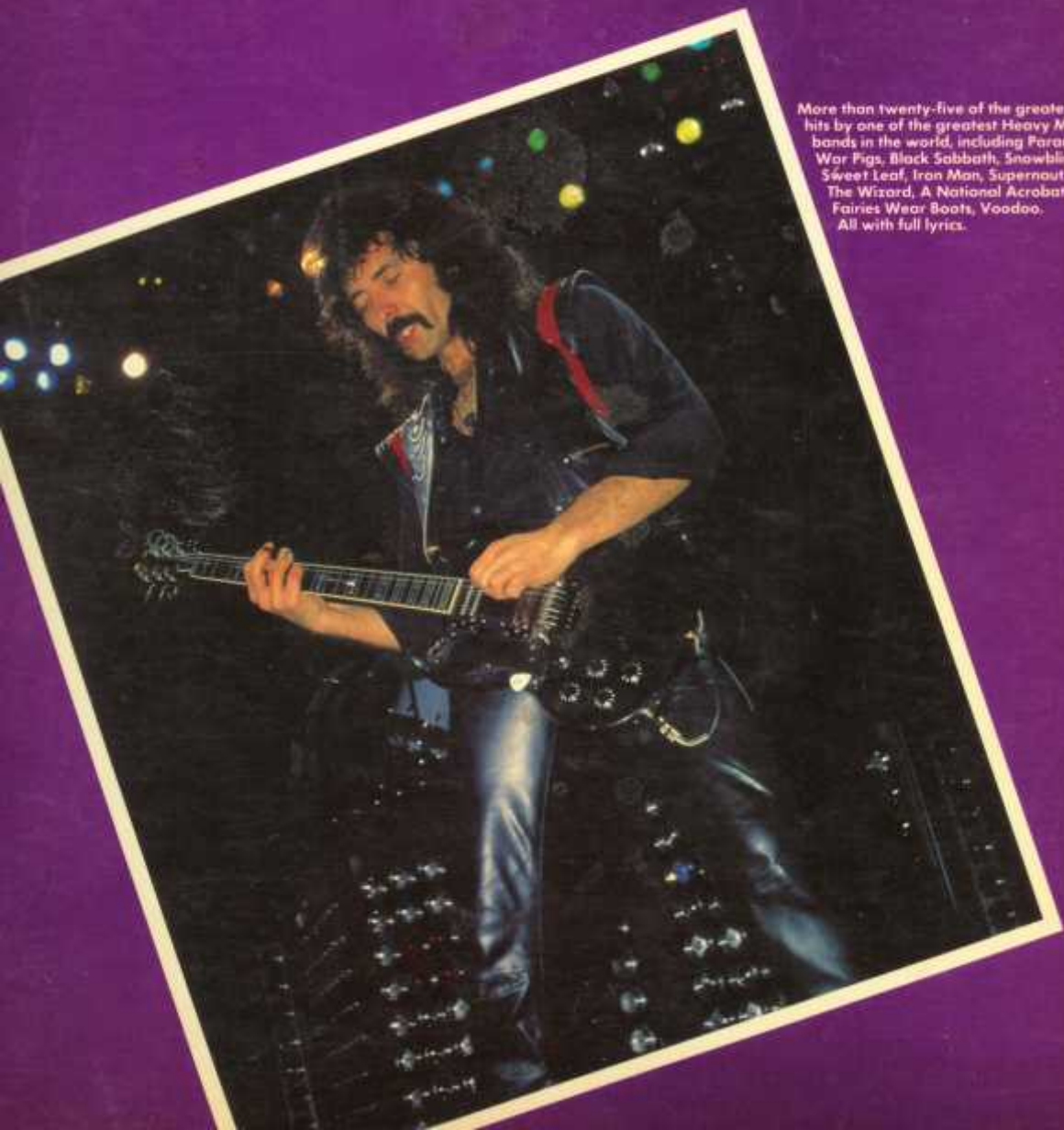


Black Sabbath

Anthology



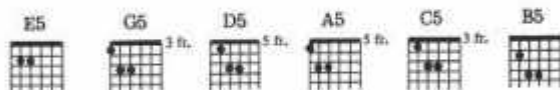
More than twenty-five of the greatest hits by one of the greatest Heavy Metal bands in the world, including Paranoid, War Pigs, Black Sabbath, Snowblind, Sweet Leaf, Iron Man, Supernaut, The Wizard, A National Acrobat, Fairies Wear Boots, Voodoo. All with full lyrics.

A NATIONAL ACROBAT

7

Words and Music by Frank Iommi, William Ward, Terence Butler, and John Osbourne

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Moderately slow

N.C.

Figure 1 (2 bars)

H H H P H P R HP P

Play 4 times

**E5 G5 D5 A5 N.C. Play Fig. 1

I am the world... that hides the u - ni - ver - sal se - cret of all time...
When lit - tle worlds col - lide... I'm trapped in - side my em - bry - on - ic cell...

E5 G5 D5 A5 N.C. Play Fig. 1

De - struc - tion of... the emp - ty spac - es is my one and on - ly crime...
And flash - ing them - o - ries... are cast in - to the nev - er - end - ing well...

C5 B5 G5 A5 N.C. Play Fig. 1

I've lived a thou - sand times... I found out what it means to be... be - lieved...
The name that scorns... the face... the child that nev - er sees... the cause of man...

C5 B5 G5 A5 N.C. Play Fig. 1 for 4 bars

The thoughts and im - ag - es... the un - born child that nev - er was... con - ceived...
The death - ly stark - ness that... be -

G5 A5

lies the fate... of those who nev - er

*To play along with the recording, tune all the strings down one whole step.

**E5 = E (omit 5th).

[illegible]

N.C. E7+9 Em7

8va -

T 16 (10) 15 (10) (10) 15 12 12 12 15 R P R R S

A (16) 14 12 14 (14) 12 14 14

B

N.C. E7+9 Em7

8va -

T 17 (20) (20) (20) (20) (20) 17 15 17 15 17 S B R P P R P

A 14(5) 15(12) 15 12 (15) 14 12 14 12 (15) 14 12

B

N.C. E7+9 Em7

8va -

T 16 (17) (17) (17) 15 12 P 15 12 P 15 12 R R S

A 14 14 (16) 14 12 14 12 14

B

N.C. N.C.

Play Fig. 2 E7+9 Em7 Continue Fig. 2 for 8 bars

T 16 (17) (17) (17) 15 12 P 15 12 P 15 12 R R S

A 14 14 (16) 14 12 14 12 14

B

Just re-mem-ber love is life, and hate is
Look-ing back, I've lived and learned, but now I'm

E7+9 Em7 N.C.

liv-ing death.
won-der-ing.

Treat your life, for what it's worth, and live for
Here I wait, and on-ly guess, what this next

T 16 (17) (17) (17) 15 12 P 15 12 P 15 12 R R S

A 14 14 (16) 14 12 14 12 14

B

1. 2.

E7+9 Em7 E7+9 Em7

ev-ry breath.
life will bring.
Hu ha!

T 16 (17) (17) (17) 15 12 P 15 12 P 15 12 R R S

A 14 14 (16) 14 12 14 12 14

B

Play 3 times

(♩ = ♪)

(A bass)

(E-bass)

BS

D5

BS

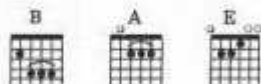
(rhythmic fig. similar) D5

[illegible]

A HARD ROAD

Words and Music by Anthony Iommi, Terence Butler, John Osbourne, and William Ward

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Medium tempo (♩ = ♩♩)

No chord

*(B bass)

Figure 1 (2 bars)

Play 3 times

(B bass)

Play Fig. 1

(B bass)

Continue Fig. 1 for 16 bars

Old — men cry - ing, young - men dy - ing; world —
ets yearn - ing, lov - ers learn - ing on —
ets shar - ing, moth - ers car - ing, night -

— still turns — as Fa - ther Time — looks on —
— this path — of life — we pass — a — long —
— time's fall - ing vic - tin to — the dawn —

On — and on —
Is — it wrong —
Shad - ows mourn —

Chil -
Wid -
Days —

* Indicates note played by Bass Guitar only

dren play - ing, dream - ers pray - ing; laugh - ter turns... to tears;—
ows weep - ing, ba - bies sleep - ing, life be - comes the sing -
are fall - ing, time is call - ing; to the earth an - oth -

love has gone... Has it gone?—
er and the song— Sing a long—
er life is born— Love lies drawn—

1. Oh, it's a hard road—
2,3. Oh, it's a hard road—

Oh, it's a hard road—
Car ry your

(B bass)
Play Fig. 1 for 4 bars

Po

own load—

own load—

(A bass) (G# bass) (E bass) (B bass)

Why make the hard road? —

S S S

T A B

(A bass) (G# bass) (E bass) (B bass)

Why can't we be friends? —

S S

T A B

(A bass) (G# bass) (E bass) (B bass)

No need to hur - ry. —
No need to wor - ry. —

S S S

T A B

(A bass) (G# bass) (E bass) (B bass) To Coda 1

We'll meet in the end —
Let's sing it a - gain. —

S S

T A B

Solo
(B-bass)

Backing Guitar plays Fig. 1 for 8 bars

Backing Guitar plays Fig. 1 for 8 bars

T 2 3 2 4

M 5 4 2 2 4 2 2 2

B

3

UB UB UB UB UB UB

2-3-2 4 10 (12) 10 (12) 16 (12) 10 (12) 5-3-2 2 4 10 (12) 10 (12)

Handwritten musical score for guitar. The top staff shows a melody line in G major (one sharp) and 4/4 time. The first measure contains a half note G4, a half note A4, and a half note B4. The second measure contains a half note B4, a half note A4, a half note G4, and a half note F#4. The fretboard diagram below shows the first three strings (T, A, B) with fingerings and fret numbers. The first measure shows the T string at fret 10 (finger 4), the A string at fret 10 (finger 5), and the B string at fret 10 (finger 5). The second measure shows the T string at fret 10 (finger 4), the A string at fret 10 (finger 5), the B string at fret 10 (finger 5), and the B string at fret 10 (finger 5).

A E A B
 H S H H H B H
 TAB
 4 6 4 4 4 4 4 0 4 6 0 4 6 0 5 6 7 4 6 4

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with notes and rests, and is divided into measures by bar lines. Above the staff, the letters A, E, A, and B are placed above specific measures. The lower staff is a bass clef with a common time signature (C). It contains a bass line with notes and rests, and is divided into measures by bar lines. Below the staff, the letters B, R, P, P, B, R, S, S, S, and H are placed above specific measures. The system ends with a double bar line.

First system of musical notation, featuring a treble and bass staff with guitar tablature. Chords A, E, and B are indicated above the staff. The bass line includes fret numbers and a '3' indicating a triplet.

Second system of musical notation, continuing the melody and bass line. Chords A and E are indicated. The bass line includes fret numbers and a '3' indicating a triplet. The system ends with a double bar line and the instruction *D.S. al Coda I*.

Coda I

(B bass)
Play Fig. 1 for 4 bars

Musical notation for Coda I, showing a single staff with a whole note chord and a double bar line. The instruction *D.S. al Coda II* is written at the end.

Coda II

Musical notation for Coda II, featuring a treble and bass staff with lyrics. Chords A, E, and B are indicated. The lyrics are: "own... load... Oh, it's a hard road..."

Third system of musical notation, continuing the melody and bass line. Chords B, A, and E are indicated. The lyrics are: "For - get all your sor - rows; don't Oh, it's a hard road..."

Fourth system of musical notation, continuing the melody and bass line. Chords A and E are indicated. The lyrics are: "live in the past, And look to the fu - ture 'cause life goes too fast, you know. it's a hard road..."

Repeat and fade

JUNIOR'S EYES

Words and Music by Anthony Iommi, Terence Butler, John Osbourne, and William Ward

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Medium tempo

No chord

*Figure 1 (4 bars)



Play 6 times

$\frac{3}{4}$ Continue Fig. 1 for 14 bars



Ju - ni - or's eyes - looked up to the skies - in tears.
Ju - ni - or's eyes - they could-n't dis - guise the pain.
Ju - ni - or's eyes - looked in - to the skies - once more.



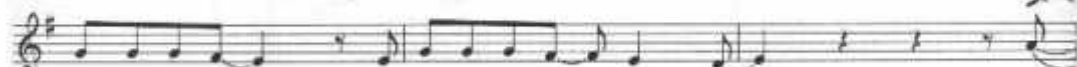
He prayed that his mak - er, the giv - er and tak - er would
His fa - ther was leav - ing, and Ju - ni - or's griev - ing a -
Now he knew well - this life was hell, - for



hear, Ju - ni - or sighed - as his
gain, In - no - cent eyes - watched the
sure. He des - p'rate - ly tried, - his



hands reached out to the sky,
man who gave ev - 'ry - thing,
fin - ger - tips stretched to the stars,



Ju - ni - or cried - the day that his best - friend died -
Ju - ni - or sor - row, he knew what to - mor - row would bring -
reach - ing for rea - son, a - long with the time - and the stars.

Yeah -

You're com-ing home = gain to mor-

rhythmic figure similar (same as previous 4 bars.)

row I'm sor-ry, it won't be for long-

With all the pain, I've watched you live-

- with-in. I'll try my hard-est not to cry-

- when it is time to say good-bye.

1. N.C. Play Fig. 1 for 8 bars 7

- when it is time to say good-bye.

2. N.C.

Fig. 2 (4 bars)

T	14	14	12	14	14	12	5	7
A	14	14	12	14	14	12	9	7
B	0	1	2	0	0	0	0	1

Repeat Fig. 2

To Coda

Solo C Bm C D

Sya *loco* *Sya*

Am Em Bm Am Em Bm

Sya *loco* *Sya*

Am Em Bm Am Em Bm

Sya *loco* *Sya*

Sya *loco* C D C D

Sya *loco* *Sya*

Chords: C, D, Em, C

Fig. 1

Handwritten notes: H, B, B, B, F, H, E

Handwritten numbers: 2 4, 5 (0), 5 (0), 5 3 3, 2 4 3, 2 0 (4) 0, 2 5 2 4

Chords: Em, C, Em, C

Fig. 2

Handwritten notes: F, S, S

Handwritten numbers: 2 0, 2 6 5, 4 3, 2 5 2 2 (4) 2

N.C.
Backing Gtr. plays Fig. 1 for 16 bars

D.S. $\frac{3}{8}$ (2nd ending) at Coda

14

Coda

Continue Fig. 2

*E5, D5, G5/D, E5

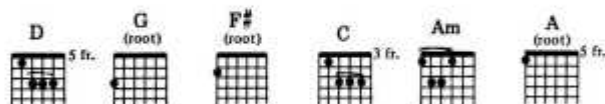
C5, D5, E5

* E5 = E (omit 3rd)

VOODOO

Words by Ronnie James Dio/Music by Terry Butler, Ronnie James Dio, and Tony Iommi

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Medium rock beat

Am7
Figure 1 (4 bars)



Am7
Continue Fig. 1 for 7½ bars



Nothing you do will re-new 'cause I'm through.

Am7
Continue Fig. 1 for 7½ bars



Fade in - to shad-ow, you burn...

Your for-tune is free; I can see it's no good.

Call me the dev - il, it's true...
Nev - er look back, nev - er turn...

Some can't ac - cept, - but I crept -
It's a ques - tion of time - till you're mine -

Tacet

— in - side you.
— and you learn.

So if a stran - ger calls - you,
So if a stran - ger sees - you,

don't let him whis - per his name, 'cause it's voo - doo...
don't look in his eyes - 'cause he's voo - doo...

Am7
Play Fig. 1 for 8 bars 8

Solo
Am7
Backing Guitar play Fig. 1 for 15 bars

T A B

8 7 7 7 7 7 7 7 5 (6) 5

tr tr tr tr tr tr tr

5(7) 4(6) 3(5) 5 3 5(7) 5(7) 7 3(5)

R R

H P H P H P H P P H P H P B R P

5 4 3 5 6 5 7 5 7 5 7 5 5 5 6 5 6 5 7 5 (6) 6 5

(6) (7) 5

P P S S R

T A B

8 7 6 5 5 5 7 5 7 5 7 5 7 5 7 5 2 4 4 2 4 2 4 2 4 2

The first system of the musical score for 'The Rose Tree' consists of a treble clef staff and a three-part vocal line (T, A, B). The treble staff contains the melody with various ornaments and slurs. The vocal line includes fingerings and breath marks. The lyrics 'The Rose Tree' are written below the vocal line.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first line of the melody and its corresponding guitar tablature. The second system contains the second line of the melody and its corresponding guitar tablature. The third system contains the third line of the melody and its corresponding guitar tablature. The melody is written in treble clef with a key signature of one flat (B-flat). The guitar tablature is written in standard notation with fret numbers and fingerings. The lyrics 'The Rose Tree' are written below the first system of the guitar tablature.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one flat and a 2/4 time signature. The lyrics 'The Rose Tree' are written below the staff. The second system continues the melody with the lyrics 'and the leaves were so green'. The third system concludes the piece with the lyrics 'and the leaves were so green'. The score includes a 'Tacet' instruction for the vocal line, a 'C' chord symbol, and an 'Am' chord symbol. The piece ends with a 'D.S. al Coda' instruction and a Coda symbol.

Coda 

Am7
Bring me your chil - dren, they'll burn—

Nev - er look back, — nev - er turn. — Cry me a riv - er, you

learn. Voo-doo.  Repeat and fade

LOOKING FOR TODAY

69

Words and Music by Frank Iommi, William Ward, Terence Butler, and John Osbourne

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* Medium rock beat
No chord
Figure 1 (4 bars)

N.C.
Continue Fig. 1 for 20 bars

N.C.

It's com-plete, but oh-so-lete. All to-mor-rows be-come yes-ter day.
Don't de-lay; you're in to-day, but to-mor-row is an-oth-er dream.
Glam-our trip so soon to slip. Eas-y come, but oh how quick it goes.

D N.C.

In de-mand, but sec-ond-hand, it's been heard—
Sun-day's star, is Mon-day's scar, out of date—
Ten foot tall, but what a fall; hard to o -

D N.C.

— be-fore you e-ven play. —
— be-fore you're e-ven seen. —
pen yet so eas-y to close. Up to date, but
At the top, so
Front page news, but

D

came too late. Bet-ter get your-self an-oth-er name.
quick to flop, you're so new but rot-ting in de-cay.
so a-bused. You just want to hide your-self a-way.

* To play along with recording, tune all strings down one whole-step.

N.C.

You're so right but o - ver - night you're the one who has to take the blame...
 Like but - ter - fly, so quick to die, but you're on - ly look - ing for to - day...
 O - ver - paid, but soon you fade be - cause you're on - ly look - ing for to - day...

D To Coda Em

Ev - 'ry - one just gets on

Am Em

top of you. The pain be - gins

Am

to eat your pride...

Em Am

You can't be - lieve in an - y - thing you knew.

G Am

When was the last time that you cried?

Yeah... yeah...

*D5 D5/C G/B Gm/Bb

Look - ing for to -

Figure 2 (2 bars)

3 2 2 3 3 0 0 0 3 0

1.4. 5. D.C. al Coda

D5 D5/C G/B Gm/B \flat Gm/B \flat

Play Fig. 2 till D.C.

day. Look-ing for to -

Coda D5 D5/C G/B Gm/B \flat *D5 D5/C G/B Gm/B \flat

Play Fig 2 till end

Look-ing for to - day. Look-ing for to -

Play 3 times

Solo D5 D5/C G/B Gm/B \flat D5 D5/C G/B

Sva throughout

B R P B R P S B 10 13 (15) 10

12 (14) 12 10 12 10 12 (14) 12 10 12 10 12

Gm/B \flat D5 D5/C G/B

B B B B B 10 13 10 13 10 12 10 12 10 12 10 12

13 (15) 13 (15) 13 (15) 13 (15) 13 (15) 10 13 10 13 10 12 10 12 10 12 10 12

5 Gm/B \flat D5 D5/C G/B

P P P P B 10 13 10 13 10 12 10 12 10 12 10 12

12 10 12 13 10 13 12 10 13 12 10 13 13 (15) 10 13 10 13 10 12 10 12 10 10 10 10

Gm/B \flat D5 D5/C G/B 3~

B B B B B B B B 10 13 10 13 10 12 10 12 10 12 10 12

13 (15) 13 (15) 13 (15) 13 (15) 13 (15) 13 (15) 13 (15) 13 10 13 10 13 13 (15) 10 13 10 13 10 10 13 10 14 12 10 12 10 12

** This two-bar vocal pattern continues during Solo, but fades out after 14 bars.







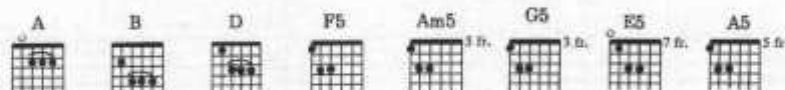




NEVER SAY DIE

Words and Music by Anthony Frank Iommi, Terence Butler, John Osbourne, and William Ward

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Fast rock beat (♩ = ♩)

A
Figure 1 (4 bars)



Figure 2 (4 bars)

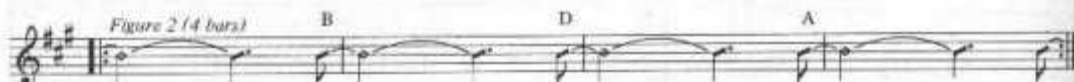


Figure 3 (4 bars)



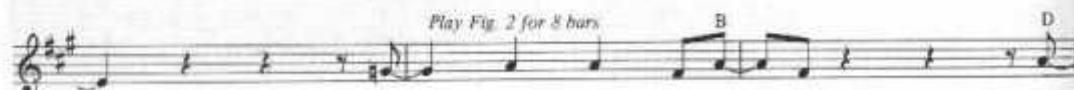
Play Fig. 1



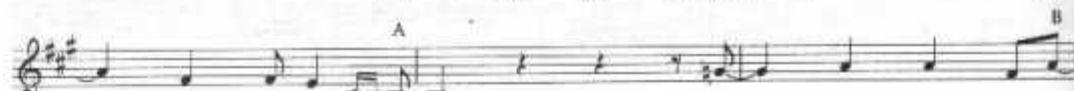
- ple go - ing no - where,
- day sat - is - fac - tion,
Paint - ed sil - ver lin - ing.

tak - en for a ride,
mad - ness on the rise,
writ - ing's on the wall.

Play Fig. 2 for 8 bars



Look - ing for the an - swers that
Truth... is on the door - step, wel -
Chil - dren get to - geth - er; you.



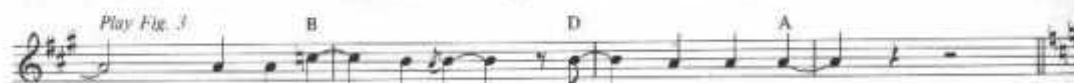
— they know in - side,
— com - ing the lies,
— can save us all

Search - ing for a rea -
All — dressed up in sor -
Fu - ture's on the cor -



son, look - ing for a ride, No.
row, got no place to go, Hold.
ner, show - ing us the time, Slow.

Play Fig. 3



— one is in - no - cent, part - ners in crime,
— back and do - it, babe, tak - ing it slow,
— down, turn a - round, Ev - 'ry - thing's fine.

*F5 Am5

1,2. Don't they ev - er have... to wor - ry? -
 3. There's no need... to have... a rea - son...

F5 Am5

Don't you ev - er won - der why? - }
 There's no need... to won - der why... }

F5 Am5

It's the part... of me... that tells... you... oh, -

*F5 = F (omit 3rd)

LETTER 51 12E

G5

don't you ev - er, don't nev - er say die.

G5

Nev - er, nev - er, nev - er say die a - gain.

A Play Fig. 1 B D A Play Fig. 3 B

D A 1. 2. Some -

G Dm7 G

Don't you ev - er say die, Don't

Dm7 **Am(add B)**

you ev - er say die.

D **Am(add B)**

Nev - er say die.

E5 *D.S. al Coda*

Coda **Solo**
A
Backing Guitar as in Verses

B **D**

Black Sabbath

A HARD ROAD.

A NATIONAL ACROBAT.

BLACK SABBATH.

CHILDREN OF THE GRAVE.

CHILDREN OF THE SEA.

COUNTRY GIRL.

DIRTY WOMEN.

FAIRIES WEAR BOOTS./JACK THE STRIPPER.

HEAVEN AND HELL.

IRON MAN.

JUNIOR'S EYES.

LOOKING FOR TODAY.

N.I.B.

NEON KNIGHTS.

NEVER SAY DIE.

PARANOID.

PLANET CARAVAN.

SABBATH, BLOODY SABBATH.

SLEEPING VILLAGE./A BIT OF FINGER.

SNOWBLIND.

SUPERNAUT.

SWEET LEAF.

TOMORROW'S DREAM.

UNDER THE SUN./EVERY DAY COMES AND GOES.

VOODOO.

WAR PIGS.

THE WIZARD.